|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Question Five** | **Achievement** | **Merit** | **Excellence** |  |
| **Describe** | **Explain** | **Appreciate** |  |
|  |  |
| 5. Analyse how the | Identifies and gives a | **Identifies and / or discusses** at | **Identifies and / or convincingly** |  |
| designer **combines** | **straightforward analysis** of ONE | least ONE technique used by the | **discusses** at least ONE technique |  |
| **visual and verbal** | technique used by the writer to | designer to combine visual and | used by the designer to combine |  |
| **features** to suggest | combine visual and verbal features | verbal features to suggest ideas | visual and verbal features to suggest |  |
| ideas about **1080** | to suggest ideas about 1080 poison. | about 1080 poison. | ideas about 1080 poison. The |  |
| **poison**. |  |  | discussion may include a **perceptive** |  |
|  |  |  | notion of audience and technique(s) |  |
| **Visual features** |  |  | will be discussed in an integrated |  |
| might include |  |  | manner. A typical ‘E’ answer will |  |
| comments on |  |  | refer to 3 or more techniques. |  |
| layout, images, |  |  |  |  |
| symbols, colour |  |  |  |  |
| *Answers below are a suggested, not an exclusive list. ‘E’ answers have been abbreviated.* | | |  |
| (shading) and font. |  |
|  |  |  |  |
| V**erbal features** |  |  |  |  |
| **Visual features** | The effect of the comic-book layout | The sequence of speech bubbles |  |
| might include |  |
| Layout |  |
| comments on | is to make the points easy to follow | break the ‘box’ look of each cartoon |  |
| Comic book ‘double-page’ |  |
| vocabulary, | as readers are used to follow the | frame because the designer has |  |
| appearance / comic strip / cartoon |  |
| sentence structure, | traditional left-to-right, top-to- | superimposed most bubbles over |  |
| / speech bubbles (circular) ‘book- |  |
| imagery, and parts | bottom layout of comics. | the edges of the square frames. This |  |
| ended’ by body copy (rectangular) |  |
| of speech. |  | helps us follow the arguments about |  |
|  |  |  |
|  |  |  | 1080. |  |
| Support your |  |  |  |  |
| Left speech bubbles drawn over the | The effect is to help the reader tell | Even though in some frames the |  |
| answer with |  |
| edge of the right bubble. | which bird is the first ‘speaker’ | weka and in some frames the kiwi |  |
| specific details from |  |
|  | because the bubble is often laid- | make the first comment we can |  |
| the text and explain |  |  |
|  | over part of the ‘reply’ speech | tell who makes the initial comment |  |
| how these details |  |  |
|  | bubble. | because it is over-drawn across the |  |
| work to develop |  |  |
|  |  | second bird’s reply. This combination |  |
| ideas. |  |  |  |
|  |  | of visual and verbal helps ensure we |  |
|  |  |  |  |
|  |  |  | don’t read the second comment first, |  |
|  |  |  | to trace the narrative. |  |
|  |  |  |  |  |
|  | Perspective | The effect of the perspective in | The effect of ‘distancing’ is to |  |
|  | Actual size of bait pellet / | frame 12 is to show that the poison | show that the 1080 pellets are not |  |
|  | the designer has drawn the kiwi | is spread over a big distance. | concentrated to suggest it is not as |  |
|  | smaller than the weka in frame 12 |  | harmful to innocent species. |  |
|  |  |  |  |  |
|  | **Images** | The caricatures of NZ birds (extra | The use of ‘cute’ cartoon images |  |
|  | Fern / kiwi / weka / fantail / | long legs of baby wekas, over-long | of the birds encourage the idea |  |
|  | pohutukawa flower /koru | tail of fantail, big wrinkly kiwi legs) | that we may start off as skeptical |  |
|  |  | give the effect of helping the reader | as the weka, but by the end we are |  |
|  |  | recognize them. | relating easily to the figure and come |  |
|  |  |  | to same conclusion as she does- |  |
|  |  |  | that 1080 is totally beneficial. The |  |
|  |  |  | stereotyped drawings of a range of |  |
|  |  |  | healthy NZ fauna (big kiwi beak) and |  |
|  |  |  | flora (koru fern and pohutukawa leaf |  |
|  |  |  | and blossom)suggest it is safe. |  |
|  |  |  |  |  |
|  | Speed-lines / smile lines / sweat | The effect of the designer drawing | The development of the verbal |  |
|  | drops / eye-balls | sweat droplets and a wide-eye on | arguments is reinforced by the |  |
|  |  | the weka gives us the idea he’s | designer’s drawings. To begin with |  |
|  |  | scared about the 1080 poisoning | the weka is drawn smaller, cowering |  |
|  |  | the soil, compared to the kiwi’s eye | under ferns, and open-eyed with fear |  |
|  |  | which looks happy. | but in the last frame she is as big as |  |
|  |  |  | the kiwi and out in the open with an |  |
|  |  |  | active (speed lines) brood of chicks. |  |
|  |  |  | Her life has been enhanced by 1080. |  |
|  | *Continued on page 7* | *Continued on page 7* | *Continued on page 7* |  |
|  |  |  |  |  |



**6**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Question Five** | **Achievement** | **Merit** | **Excellence** |  |
| **Describe** | **Explain** | **Appreciate** |  |
|  |  |
| *Question 5* | **Symbols** | The effect of using these symbols | The combination of iconic symbols |  |
| *continued…* | Koru / fern / native birds / | makes it clear the setting is the New | of the New Zealand forest in the |  |
|  | pohutukawa tree | Zealand bush. | backgrounds of various frames |  |
|  |  |  | reinforces the idea that 1080 is well- |  |
|  |  |  | suited to that specific environment. |  |
|  |  |  |  |  |
|  | **Colour / shading** | The effect of using colour helps link | The use of colour links the verbal |  |
|  | Colour: green (bush, ferns and | with the words (eg the colour of the | and the visual features as in the |  |
|  | leaves); red (pohutukawa flower); | 1080 is designed to be ‘off-putting’ | example of the ‘1080’ in the title |  |
|  | turquoise (poison pellet); blue | to birds, and it helps us picture the | being in the same colour as the |  |
|  | (stream) | colours involved and so identify the | actual pellets in frames 5/6 and 9/10. |  |
|  |  | image, such as the red pohutukawa |  |  |
|  |  | petals. |  |  |
|  |  |  |  |  |
|  | Shading: | The effect of the changing shade | The dark-light flow of changing |  |
|  | The first few frames are in a darker | is to give the idea that the negative | background grey shading matches |  |
|  | grey-scale shade than then grow | ideas about the poison, expressed | the changing opinion of the weka. |  |
|  | lighter until the last frame is the | by the weka are in fact not true by | She starts out feeling scared of |  |
|  | lightest. | the end. | the danger of 1080 but by the |  |
|  |  |  | final enlarged lightest frame she |  |
|  |  |  | is very happy and her fears have |  |
|  |  |  | disappeared. |  |
|  |  |  |  |  |
|  | **Font** | The effect of using different font | The designer uses capitals such |  |
|  | Body copy is written in clear sans- | styles for the birds’ speech and | as ‘NOT NATURAL’ and bold font |  |
|  | serif font with sentence style cases, | the formal argument is to visually | (‘**all at once**’) to visually link to and |  |
|  | but the speech bubbles are ‘hand- | separate them. | support the important verbal points. |  |
|  | drawn’ in a mixture of low and upper |  |  |  |
|  | case fonts. |  |  |  |
|  | Punctuation /underlining / bold- |  |  |  |
|  | ing also reinforces the ideas. (‘?? / |  |  |  |
|  | ‘That’s impossible! ) |  |  |  |
|  |  |  |  |  |
|  | **Verbal features** | The effect of using informal ‘kiwi’ | Using everyday informal New |  |
|  | **Vocabulary** | idioms and speech supports | Zealand expressions like ‘tucker’ |  |
|  | Colloquial / informal language and | the informal comic book speech | adds authenticity to the idea of |  |
|  | expressions | bubbles. | native birds chatting informally and |  |
|  | ‘birdbrain’ / ‘pongs’ / ‘yep’ / ‘I’m |  | so the words as well as the images |  |
|  |  | relate to New Zealanders. |  |
|  | off beetles’ / ‘aggghh!’/ ‘ awful’ / |  |  |
|  |  |  |  |
|  | ‘tucker’ |  |  |  |
|  | Verbal contractions |  |  |  |
|  | ‘can’t’ / ‘I’ll’ / ‘it’s’ /’they’re’ |  |  |  |
|  |  |  |  |  |
|  | Jargon | The effect of using ‘scientific’ terms | The effect of using science-related |  |
|  | ‘GPS’ /’280 per hectare’ / ‘3.5 parts | makes it sound as if the ideas about | jargon adds credibility to the pro- |  |
|  | per billion’ / ‘invertebrates’ / ‘micro- | 1080 are backed up by statistical | 1080 arguments put forward, |  |
|  | organisms’ / ‘aerial 1080 drop’ | research. | and implies the poison is applied |  |
|  |  |  | only in a properly controlled, |  |
|  |  |  | environmentally-friendly way. |  |
|  |  |  |  |  |
|  | Alliteration | The effect is to link sound and sense | The writer uses alliteration in big |  |
|  | ‘flourishing forest’ / ‘dissolves and | and help the flow of the ideas. | bold capitals as the title of the big |  |
|  | dilutes’ / ‘cinnamon smell’ |  | final scene which makes the last |  |
|  |  |  | headline easier to remember. |  |
|  |  |  |  |  |
|  | **Sentence structure** | Informal dialogue with its | The colloquial speech between the |  |
|  | Informal syntax (‘Well, that’s one..’ | exclamations, questions and pauses | two birds provides the base point |  |
|  | / ‘OK, Kiri…so…’ / of the direct | makes the birds’ speech (and | of that side of the argument which |  |
|  | speech bubbles contrasts with the | therefore their ideas) sound natural | is then backed up and confirmed |  |
|  | more formal syntax in each of the 8 | and the columns’ sentences are more | by the formally expressed column |  |
|  | column paragraphs (‘Many plants…’) | complex, with examples and detailed | placed immediately after each set of |  |
|  |  | explanations. | speech bubbles. |  |
|  |  |  |  |  |
|  | Listing | The effect of listing is to emphasize | Listing supports the ideas such as |  |
|  | ‘beetles, hoppers, mites and wetas’/ | the large number of items. | that 1080 is found naturally in many |  |
|  | ‘Feral cats, stoats, ferrets and dogs’/ |  | countries, that its use has a range |  |
|  | ‘South America, Australia and South |  | of benefits and that it gets rid of |  |
|  | Africa’ / ‘cheap, effective and leaves |  | several varieties of pests. |  |
|  | no residue’/ ‘no rats or possums or |  |  |  |
|  | stoats’ |  |  |  |
|  | *Continued on page 8* | *Continued on page 8* | *Continued on page 8* |  |
|  |  |  |  |  |



**7**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Question Five** | **Achievement** | **Merit** | **Excellence** |  |
| **Describe** | **Explain** | **Appreciate** |  |
|  |  |
| *Question 5* | **Imagery** | The use of figurative language helps | The simile ‘growing like mushrooms’ |  |
| *continued…* | ‘deadly rain’ - metaphor ‘growing | the reader imagine the scene. | is appropriate to describe the baby |  |
|  | like mushroom’-simile |  | weka because it is links to nature |  |
|  |  |  | which has not been harmed by the |  |
|  |  |  | poison. |  |
|  |  |  |  |  |
|  | Emotive language | The effect of emotional language is | The writer uses emotive expressions |  |
|  | Positive and negatively-loaded | to make us think that the damaging | to ‘load’ the argument (1080 occurs |  |
|  | connotations | effects of the poison are minimal. | ‘naturally’.) |  |
|  | ‘naturally’ / ‘they just excrete it’ |  |  |  |
|  | / ‘love’ / ‘deadly’ / ‘destroyed’ / |  |  |  |
|  | ‘lethal’/ ‘effective’ |  |  |  |
|  |  |  |  |  |
|  | **Parts of speech** | The use of adverbs helps paint a | The benefits of 1080 are emphasized |  |
|  | Adverbs/ adverbial clauses | positive picture of the poison | by using adverbs to support one |  |
|  |  | side of the argument. |  |
|  | ‘very accurately’ / ‘at least’ / ‘all at |  |  |
|  |  |  |  |
|  | once’ / ‘quickly’ dissolves |  |  |  |
|  |  |  |  |  |
|  | Comparative | The effect of the comparative is | The comparative ‘much more forest |  |
|  | ‘more’ / ‘bigger’ | to support one side of the 2-sided | and wildlife can be protected ‘ is |  |
|  |  | argument. | used to explain a benefit of 1080 |  |
|  |  |  | aerial drops but the language |  |
|  |  |  | technique is dubious because it |  |
|  |  |  | doesn’t say ‘more’ than ‘what’? |  |
|  |  |  |  |  |
| **Question Six** | **Achievement** | **Merit** | **Excellence** |  |
| **Describe** | **Explain** | **Appreciate** |  |
|  |  |
| 6. Analyse how | Identifies and gives a | As for Achievement AND **analyses** | **As for Merit and analyses in detail** |  |
| the speaker argues | **straightforward analysis** of ONE | the **effect** on the target audience | **/ or convincingly discusses** at least |  |
| his points from | technique used by the speaker to | of at least ONE technique used by | ONE technique used by the speaker |  |
| both **personal and** | argue his points from both **personal** | the speaker to argue his points from | to argue his points from both |  |
| **political** angles. | **and political** angles. | both **personal and political** angles. | **personal and political** angles. The |  |
|  |  |  | discussion may include a **perceptive** |  |
| Support your |  |  | notion of audience and technique(s) |  |
| answer with |  |  | will be discussed in an integrated |  |
| specific details from |  |  | manner. A typical ‘E’ answer will |  |
| the text and explain |  |  | refer to 3 or more techniques. |  |
| how these details |  |  |  |  |
|  |  |  |  |
| *Answers below are a suggested, not an exclusive list. ‘E’ answers have been abbreviated.* | | |  |
| work to develop |  |
| ideas. |  |  |  |  |
| **Personal arguments** | The effect of using ‘I’ personalises | By using the 1st person singular ‘I’ |  |
|  |  |
|  | Personal pronouns |  |
|  | the speaker’s ideas about settling | repeatedly in the first paragraphs |  |
|  | ‘I’ |  |
|  | the Treaty, multi-cultural equal | the speaker conveys the idea that |  |
|  | personalised information / anecdote |  |
|  | opportunity and the environment. | his points come from his heart, not |  |
|  | ‘I’m a former defence minister’ / |  |
|  |  | just his party’s manifesto. |  |
|  | ‘I dream..’/ |  |  |
|  |  |  |  |
|  |  |  |  |  |
|  | ‘we’ (and possessive adjective ‘our’) | The effect of using the 3rd person | The speaker cleverly changes ‘I’ of |  |
|  |  | plural ‘we’ is to relate to fellow New | para’s 2 -4 into ‘we’ in para’s 5-7 to |  |
|  |  | Zealanders. | broaden the appeal of his points and |  |
|  |  |  | make it sound as if ‘we’ should feel |  |
|  |  |  | the same way. |  |
|  |  |  |  |  |
|  | Repetition | The speaker emphasizes his | By making an analogy to Martin |  |
|  | ‘Imagine if…Imagine if’ | personal visions for NZ by repetition | Luther King’s ‘I have a dream’ |  |
|  | ‘I dream...I dream’ | of ‘Imagine if..’, and ‘I dream’ | speech the speaker hopes to give |  |
|  |  |  | his points the same high-minded |  |
|  |  |  | visionary appeal. |  |
|  |  |  |  |  |
|  | Colloquial language | Colloquial idioms are used to | The effect of using everyday kiwi |  |
|  | ‘fair go’ / ‘take the pressure off’ / | convey the speaker’s ideas to a wide | expressions such as ‘fairness’ (rather |  |
|  | ‘fairness’ | target audience, not just those in | than ‘equity’ or ‘equality’) is to help |  |
|  |  | parliament. | the average listener better relate to |  |
|  |  |  | his points, as this is a speech on |  |
|  |  |  | ‘nationhood’. |  |
|  |  |  |  |  |
|  | Triple construction (repetition) | The effect of using triple structures is | Tripartite structures create an ‘echo’ |  |
|  | ‘lived together..worked together… | to reinforce the speaker’s opinions. | in the listener’s ears, making the |  |
|  | played sport together’ / ‘open any |  | speaker’s points ‘reverberate’ more, |  |
|  | door…achieve any ambition... |  | and be more memorable for that |  |
|  | triumph in any test’ / ‘Imagine |  | reason. |  |
|  | ...imagine ...imagine’ / ‘we can be… |  |  |  |
|  | we can be...we can be’ |  |  |  |
|  | *Continued on page 8* | *Continued on page 8* | *Continued on page 8* |  |
|  |  |  |  |  |



**8**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Question Six** | **Achievement** | **Merit** | **Excellence** |  |
| **Describe** | **Explain** | **Appreciate** |  |
|  |  |
| *Question 6* | **Political arguments** | The effect is to make ‘The Labour | Personifying the institution of ‘The |  |
| *continued…* | Pronoun | Party’ sound more human. | Opposition’ by its leader calling |  |
|  | 3rd person plural pronoun ‘we’ |  | himself and other members ‘we’ |  |
|  |  |  | makes the party sound less formal |  |
|  |  |  | and therefore more accessible. |  |
|  |  |  |  |  |
|  | Synecdoche | The effect is to use the usual | The speaker keeps his tone |  |
|  | ‘National’ (abbreviating ‘The | everyday NZ expression to describe | conversational, rather than using |  |
|  | National Party’), and ‘Labour’ (‘The | the 2 parties, to better relate to all | full, formal terms, because he is |  |
|  | Labour Party’) | listeners. | relating the contrasting ideas about |  |
|  |  |  | the Foreshore and Seabed Act not |  |
|  |  |  | to members of parliament but to the |  |
|  |  |  | public in general. |  |
|  |  |  |  |  |
|  | Emotive language | The effect of using emotionally- | Orators often use positive and |  |
|  | ‘polluters’ (x2) / ‘bond…bullet…. | loaded expressions is to add | pejorative expressions to appeal to |  |
|  | bayonet’ / ‘healing’ / ‘triumph’ / | sentiment to the ideas. | the emotions of listeners. |  |
|  | ‘wounds fester’ / ‘proud’ / ‘enrich’ |  |  |  |
|  | etc |  |  |  |
|  |  |  |  |  |
|  | Contrast / Antonyms/ Antithesis | The effect of using parallel opposite | Politicians are especially keen on the |  |
|  | ‘must address…must not sustain’/ | ideas is to show the difference | technique as they can easily contrast |  |
|  | ‘achievement ...underachieving’ / | between National and Labour. | the 2 main angles of our adversarial |  |
|  | ‘not spent…but invested’ / ‘move |  | parliament. |  |
|  | forward…or reopen wounds’ |  |  |  |
|  |  |  |  |  |
|  | Quotation / Historical allusion | References to soldiers and quotation | The speaker’s allusion to the many |  |
|  | ‘the battlefields of World War’ / | adds solemnity to the ideas being | wars that Maori and pakeha have |  |
|  | ‘share a bond… pierce’ | spoken about. | fought in together gives dignity and |  |
|  |  |  | brings a poignant element to his |  |
|  |  |  | points about working together as a |  |
|  |  |  | nation. |  |
|  |  |  |  |  |
|  | Metaphor | The effect of comparing soldiers’ | The effect of the metaphor ‘rich |  |
|  | ‘rich tapestry’/ ‘a bond no bullet | friendships as being so strong | tapestry’ is to create the image of |  |
|  | can shatter…no bayonet (extended | even a bullet couldn’t break it is | NZ as being a mat woven in different |  |
|  | metaphor or motif)’ / ‘open any door’ | appropriate for the army references. | colours and textures from our multi- |  |
|  | / ‘wounds fester’ (extended from |  | cultural backgrounds. The variety |  |
|  | paragraph 2) |  | makes its appearance ‘richer’ and |  |
|  |  |  | more interesting. |  |
|  |  |  |  |  |
|  | Interrogative | The effect of asking the audience | Questions help an audience to |  |
|  | ‘What isn’t working?’/ ‘Will | a question is to encourage them to | personally engage with the points |  |
|  | reopening…fester’ [can be seen as | think of an answer. | being made. The use of rhetorical |  |
|  | rhetorical with the forewords ‘The |  | questions steers the audience |  |
|  | Labour Party asks..’] |  | towards the answers the speaker |  |
|  |  |  | wants. |  |
|  |  |  |  |  |
|  | Abstract nouns | The effect of using abstract nouns | Politicians are adept at using lofty |  |
|  | ‘bond’ / ‘tradition’ / ‘potential’ / | is that the speaker can more easily | sounding ideals (‘eg ‘draw on our |  |
|  | ‘ambition’ / ‘success’ / ‘opportunity’/ | avoid being specific about concrete | heritage to enrich our community’), |  |
|  | ‘fairness’ | proposals. | which don’t bind them to specific |  |
|  |  |  | policies but have general appeal if |  |
|  |  |  | only because they are so generic in |  |
|  |  |  | nature. |  |